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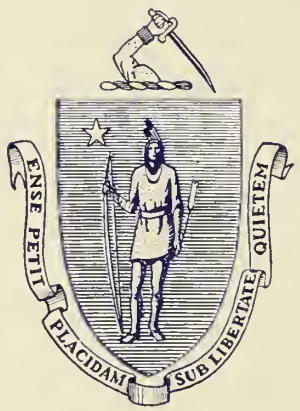

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OUR ALMA MATER

1917

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THE YEAR BOOK OF THE MASSACHUSETTS NORMAL ART SCHOOL IN HONOR OF THE CLASS OF NINETEEN SEVENTEEN

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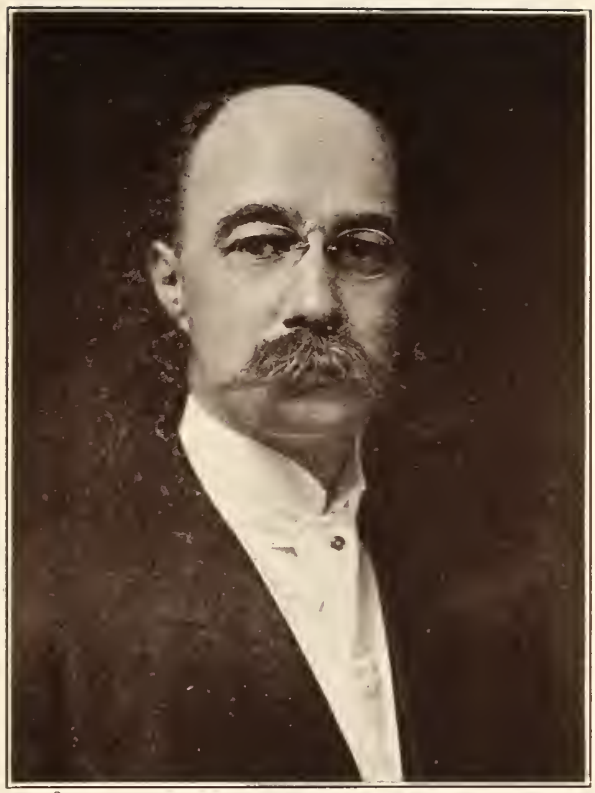
To

JAMES FREDERICK HOPKINS

As a Token of Esteem and Respect



JAMES FREDERICK HOPKINS,

Director of Art Education for Massachusetts

"The architect
Built his great heart into these sculptured stones,
And with him toiled his children,—and their lives
Were builded, with his own, into the walls,
As offerings unto God."

Longfellow—Ghristus
The Golden Legend—Pt. 3

The moving finger writes; and having writ, moves on; nor all your piety, nor wit, shall lure it back to cancel half a line, nor all your tears wash out a word of it.

Rubaiyat.

CLASS ODE

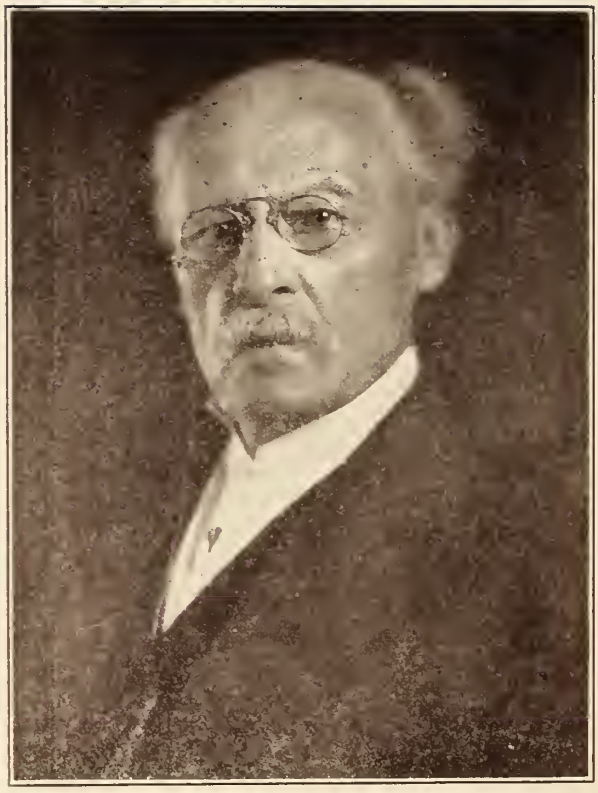
Four years ago we started
In doubt upon our way;
And hand in hand together,
We labored day by day.
The path seemed long and weary,
The goal beyond our sight;
Still pressing bravely onward,
At last we've reached the height.

The joyous hours of gladness
Time swiftly sweeps away,
How brief they seem, how precious,
As we look back today.
Our days with Alma Mater
Are filled with mem'ries dear,
The lessons she has taught us,
Shall guide us year by year.

The untried future greets us,
A wide and vast unknown,
And out upon its pathways
Each one must strive alone.
Though clouds may quickly gather,
And shining skies grow dim,
Our Father still will shield us,
If we but trust in Him.

Thus, as we face life's battles,
May we this hour recall,
A helpful inspiration
To raise us when we fall.
So may we prosper daily,
That when this life shall cease,
May we, through love unchanging,
Enjoy eternal peace.

Mabel Harris (1917)



GEORGE H. BARTLETT, Principal, Emeritus

Arts of Lithography and Modern Processes of Reproductive Engraving

"The generous and liberal man, doth daily seek out occasions to put his virtue into practice."—Cicero.

GEORGE H. BARTLETT.

George H. Bartlett came to America in 1870 with no idea of remaining here, and in 1871 visited Boston, where he chanced to read in a newspaper an advertisement for a principal of the evening drawing schools of the city, and also for an assistant. More by way of a joke than with any expectation of success, he sent in his application for the position, though he was an absolute stranger to all concerned. Much to his astonishment, in a few days he was elected as principal of the evening drawing schools, a position he held for thirty-six consecutive years until he resigned in 1908.

Soon after his election the South Boston School of Art was opened and he was appointed principal of that school in 1872, winning in the competition for the place. And then in 1873, when John Philbrick was chairman of the newly-organized Board of Visitors of the Normal Art School, Mr. Bartlett was asked to accept the position of first instructor in the school, no competition being invited. As instructor he taught for ten years, and then became principal of the school, where we rejoice that he still is its wise and strong leader in the development of pure and applied art.

Mr. Bartlett owes his rare success as teacher to the thorough academic training he received in England, and in drawing, and painting both in his own country and in France, giving especial attention to drawing on wood and stone, whereby he has been enabled to train large numbers of young men in the applied arts.

Mr. Bartlett has always said that whatever measure of success he may have attained was largely due to the influence of his mother upon his life. She was a woman of remarkable energy, discretion, justice, and mercy. Her house itself was called "The House of Mercy," and at her funeral fully 5,000 people came as mourners, for "Mrs. Bartlett, of London"; so widely was she known for her deeds of goodness, that she bore among all those who knew her or knew of her this simple, expressive designation. Her Bible Class averaged from 1,000 to 1,200 in attendance, and many of its members became ministers. Her family bore close kinship to Agnes Strickland, author of the series of histories called "Queens of England," books that still are considered of large historical value. Samuel Rogers, the poet-banker, was also another near relative, for whom one of the younger generation of Bartletts was named. Mr. Bartlett's father had a large printing establishment, and as among his cousins he numbered famous illustrators and inventors, it is easy to see how the principal of our Normal Art School obtained his love for the printing arts.

(Reprint from an article in the "Centre of Vision," Feb., 1909, by Mrs. Kate Gannett Wells, member of the Board of Education during Mr. Bartlett's principalship.)

M-N-A-S

OFFICERS OF INSTRUCTION AND ADMINISTRATION

LUCY D. TAYLOR

Instructor in charge of Department of Public School Arts

General Methods; Psychology; Educational Principles; Supervision

"Thou living ray of intellectual fire."—Falconer

VESPER L. GEORGE

Instructor in charge of Department of Applied Design

Decorative and Structural Design

"When any great design thou dost intend,
Think on the means, the manner, and the end."
Denham

MRS. AGNES BLAKE

Preceptress and Curator

"A kind heart is a fountain of gladness, making everything in its vicinity fresen into smiles."—Irving

CYRUS E. DALLIN

Instructor in charge of Department of Modeling and Sculpture

Modeling from Antique and Life; Composition in Relief and the Round

"We cannot look at works of art but they teach us how near man is to creating."—Emerson

DANIEL O. BREWSTER

Assistant Curator

The best portion of a good man's life is his little, nameless, unremembered acts of kindness and of love.—Wadsworth

ALBERT S. KENDALL

Instructor in charge of Department of Architectural Drafting

Building Construction; Architectural Drawing and Design; Mathematics; Applied Mechanics

"Ah, to build, to build, that is the noblest of all the arts." Longfellow

FREDERICK M. WILDER

Instructor in charge of Department of Wood Working

Construction in Wood; Shop Work; Methods

"What greater or better gift can we offer the Republic than to teach and instruct our youth." Cicero

ALBERT H. MUNSELL

Instructor of Figure Drawing from Life; and Artistic Anatomy.

"The world is not made up to the eye of figures—that is, only half; it is also made of color. How that element washes the universe with its enchanting waves! The sculptor had ended his work, and behold a new world of dream-like glory. 'T is the last stroke of Nature; beyond color she cannot go."—Emerson.

ANSON K. CROSS

Instructor in Freehand and Instrumental Perspective.

"The eye of the master will do more work than both of his hands."—Franklin

EDWARD W. D. HAMILTON

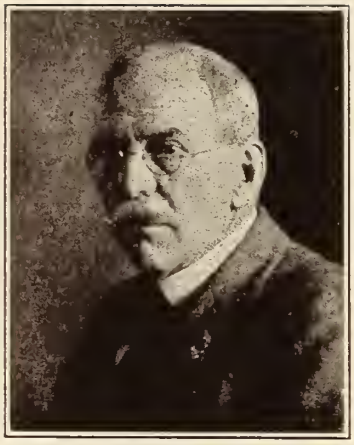
Instructor in Antique Figure Drawing

"Refinement creates beauty everywhere."—Hazlitt

ERNEST L. MAJOR

Instructor in Painting (Oil); Values in Still Life

"If we could but paint with the hand as we see with the eye!"—Balzac



JOSEPH R. DeCAMP

Instructor in charge of Department of Drawing and Painting

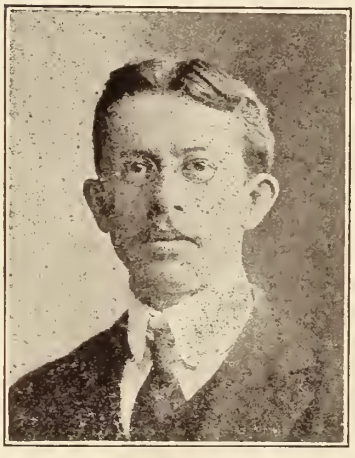
Painting (Oil), Portrait and Figure

"I count him a great man who inhabits a higher Sphere of thought, into which other men rise with labor and difficulty; he has but to open his eyes to see things in a true light, and in large relations; whilst they must make painful corrections, and keep a vigilant eye on many sources. . . He is great who is what he is from nature, and who never reminds us of others."—Emerson

ETHEL G. BARTLETT

Instructor in Values (Charcoal) and Light and Shade in Still Life

"Correction does much, but encouragement does more."—Goethe



LAURIN H. MARTIN

Instructor in Applied Design and Laboratory Methods in Metal Work and Jewelry

"It is not strength, but art, that wins the prize."—Shakespeare

ANNA M. HATHAWAY

Instructor in Elementary Design. Still Life, Plant Form Life and Landscape in Pencil

"What we like determines what we are, and is a sign of what we are, and to teach taste is inevitably to form character." Ruskin

ISABELLA T. DAMRELL

Secretary to the Director and Instructor in Business English

"There is an art of thinking and of writing as well as an art of painting."—Holmes

AMY RACHEL WHITTIER

Critic Teacher; Applied Arts; Specific Methods

"The art of a thing is first its aim and then its manner of accomplishment."—Boree

LAURIE E. HYSON

Instructor in Costume Illustration, Medium, and Costume Research

"Fashion is only the attempt to realize art in living forms."—Holmes

MARTHA M. FLINT

Instructor in Costume Drafting and Proving Practice

"Fashion is a potency in art."—Stedman

RAYMOND PORTER

Instructor in Modeling and Casting; Design in Relief

The object of art is to crystallize emotion into thought, and then fix in it form.—Delsarte

FREDERICK W. WALLACE

Instructor's assistant

RICHARD ANDREW

Instructor in charge of Department of Graphic Arts

Costumed Model, Medium and Composition

"I have praised you
When you have well deserved ten times as much,
As I have said you did."—Shakespeare

ARTHUR RAY

Instructor in charge of Department of Mechinical Drafting

Mechanical Drawing; Descriptive Geometry, and Laboratory Work in Mechanic Arts

"The more we do, the more we can do; the more busy we are, the more leisure we have."—Hazlitt.

CLASS OF 1917—GREETINGS!

Every class going out from the Massachusetts Normal Art School carries with it a large measure of responsibility in undertaking that service for which it has been trained. The Class of 1917 faces unusual conditions brought about by readjustment of international relationships; closer scannings of economic responsibility; and a more general demand upon the part of all employers, both educational and industrial, for immediate efficiency.

In establishing the Massachusetts Normal Art School the Commonwealth initiated one of the first movements for industrial education as we know it today. The provision for art instruction for all the people was a suggestion for vocational guidance of gifted individuals as well as training for all citizens toward a better appreciation of tasteful industrial products. In the establishment of these foundations many farsighted people recognized a declaration that the position of Massachusetts as a national, as well as an international, unit was largely dependent upon her ability to couple the power of taste in and appreciation of industrial art to her exceptional skill of hand.

It is by means of these well organized courses of art instruction, first in the public schools of our towns and cities, and later in this institution, that you who stand at the gates of 1917 have been found, selected, and guided to your present status of training. Through these instrumentalities you have been given freely the best of opportunities that the "Old School" could offer. The test of your fitness for graduation lies in the ability of "1917" as individuals to meet the known demands of the outside world as teachers, designers, modelers, illustrators and draftsmen. Naturally the educational and the industrial world cannot expect of you at this time that full-flowering which can come only with the more advanced training of mature life. You go out as junior workers. The stamp of approval rests not alone upon our State Board of Education, nor upon the decisions of your Faculty, but upon your own personal ability developed through school and part-time relations in the world's work to meet the world's demands.

This Year Book may serve as a memory and a reminder of the incidents, events, and relationships of studio, hall, classroom and corridor which have bound you together as a part of the far-stretching fabric, the pattern of which is the history of the School. Many of the things which in after years you would like to find in this book have perhaps been forgotten and omitted. Some of the productions, both literary and artistic, which might have made this little booklet one of more numerous paging may have been crowded out by pressure of scheduled work. Into it, however, must have gone much of the earnest spirit which has made your class what it is and in it you will surely find those loyal elements of personality which we have learned to know so well.

Concerning the Class and its booklet one might well offer the wish of Chaucer, England's early poet, when he said, "Go, little book, God speed thee good passage."

JAMES FREDERICK HOPKINS,

Director of Art Education for Massachusetts.

YEAR BOOK OF THE MASSACHUSETTS NORMAL ART SCHOOL

June, 1917

Editor-in-chief
A. Montgomery Isenberg

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J. Louis Doyle

Associates

Mildred Sullivan, Personals
Winifred Gerrin
Ruth E. Harvey
Mina M. Stout
G. Winthrop Story

SENIOR CLASS OFFICERS

President
John Henry McCarthy

Vice-President
Ruth E. Harvey

Secretary
Mildred Sullivan

Treasurer
Harry R. Eaton

AMY F. BALL "Gyp"

91 Sargent Street, Winthrop

Winthrop High School
Commercial Design Course
Drama Committee (2)
Senior Dance (4)

"To those who know thee not, no words can paint!
And those who know thee, know all words are faint."

HENRIETTA I. BEAN "Beanie"

14 Banks Street, Lebanon, N. H.

Mount Ida School, Newton, Mass.
Public School Course

"Up! Up! my Friend and quit your books,
Or surely you'll grow double."

PRISCILLA A. BRIGGS "Prill"

1800 Beacon Street, Brookline

Quincy Mansion School, Wollaston
Graphic Arts
Chairman Show Committee (2)
Bazaar Publicity Committee (3)

"She dwelt among us"

DOROTHEA ISABEL BRUCE "Dot"

56 Valley Road, Nahant

Lynn Classical High School
Costume Illustration
Secretary Glee Club (2)
Soph Show Committee (2)
Bazaar (2)
Junior Prom (3)

"There is no place more delightful than one's own fireside"

ALFRED FRANCIS BURKE "Al"

112 Magazine Street, Cambridge

Rindge Technical School
Public School Course
Soph Show (2)
Class President (3)

"The glory dies not, and the grief is past."

NORMA BURNHAM

70 Essex Street, Beverly

Beverly High School
Public School Class
Girl's Glee Club (2)

"She is slow in words"

HARRY CARLSON "Sandy"

North Chelmsford

Chelmsford High School
Public School Course

"Night after night he sat and bleared his eyes with books."

RAYMOND A. CONLON "Ray"

2 Freeland Street, Worcester, Mass.

Worcester South High School
Drawing and Painting Course
Pin Committee (1)
Sophomore Show (2)

"I'm up and down and round about yet all the world can't find me out."

MARION FLORENCE COOGAN "Coogie"

87 Lake View Avenue, East Lynn

Lynn Classical High School
Commercial Design Course
Class Secretary (1)
Junior Prom Committee (3)
Senior Dance (4)

"How pretty her blushing was,
And how she blushed again."

OSCAR ARTHUR DAVIS "Jack" "Dave"

8 Ward Street, Ipswich

Ipswich High School
Modelling Course
Christmas Party (1)
Smock Day (2)
Soph Show (2)
Junior Prom (3)
School Picnic (3)

"I have a heart with room for every joy."

ETHELENE L. DEMONT "Montie"

1391 Commonwealth Avenue, Allston

Girl's High School, Boston
Public School Course

"Kind letters that betray the heart's deep history!"

JEAN DORCHESTER (Mrs. Harry Hanson)

Lucknow Christian College, Lucknow, India

Commercial Design Course
Class Secretary (2)
Bazaar (3)

"God, the best maker of all marriages,
Combine your hearts in one."

JAMES LOUIS DOYLE "Jerry"

10 Newton Street, Cambridge

Rindge Technical School
Architectural Course
Business Manager Year Book (4)
Senior Dance (4)

"To business that we love we rise
And go to it with delight."

HARRY ROBERTS EATON "Eaton"

25 Whitney Avenue, Cambridge,

Rindge Technical School
Commercial Design
Class Treasurer (1-3-4)

"He is a fountain of honor."

VIOLA E. FILES - Dube "Vi"

1063 Sea Street, Quincy

Quincy High School
Architectural Drafting Course
Reception Committee to Freshmen (4)

"Heart on her lips, and soul within her eyes,
Soft as her clime, and sunny as her skies."

GLADYS M. FOSGATE "Glad"

149 Central Street, Hudson

Hudson High School
Architectural Drafting Course
Bazaar Committee (3)

"Silence when nothing need be said, is the eloquence of discretion."

MARION FRENCH "Westy"

154 Main Street, Haverhill

Haverhill High School
Graphic Arts Course

"There was a soft and pensive grace
A cast of thought upon her face."

MABEL BEATRICE FROST "Bee"

301 Pleasant Street, Belmont

Belmont High School
Arts and Crafts
Chairman Bazaar Censor Committee (3)
Senior Banquet (4)

"In other part stood one who, at the forge
Labouring, two massy clods of iron and brass
Had melted"

HARRIET E. FURMINGER **"Harry"**

200 Allen Street, Springfield

South Hadley High School
Public School Course

"Thou who hast
The fatal gift of beauty."

WINIFRED ANN GERRIN **"Jerry"**

40 Atherton Road, Brookline

Haverhill High School
Costume Illustration
Year Book Board (4)

"'Tis better to be out of the world than out of fashion."

BARBARA GILMAN **"Barb"**

151 Austin Street, Cambridge

Cambridge Latin High School
Graphic Arts Course

"Her smile was like a rainbow flashing from a misty sky."

EDWARD R. GILMAN "Eddy"

67 Bainbridge St. Roxbury, Mass.

Dorchester High School
Commercial Design Course
Christmas Show (1)
Pin Committee (1)
Soph Show (2)
Easel Committee (2)

"I am stabb'd with laughter."

IDA R. GOOLNICK "Si" "Oswald"

52 Talbot Avenue, Dorchester

Girl's High School, Boston
Costume Illustration
Treasurer Girl's Glee Club (2)

"So kind and generous to teachers and friends."

RENA MAY GRAY "Pest"

1048 River Street, Hyde Park

Arts and Crafts Course

"Mantling on the maiden's cheek
Young roses kindled into thought."

ELIZABETH P. GREENE "Beth"

8 Tudor Street, Lynn

Lynn Classical High School
Commercial Design Course

"Tho' lost to sight to mem'ry dear
Thou ever wilt remain."

MARION GERTRUDE GREENE "Greene"

24 Flynt Street, Norfolk Downs

Woodward Institute, Quincy
Commercial Design Course

"A laugh is worth a hundred groans in any market."

VIVIAN EVELYN GROSS "Jeff"

Canton

Canton High School
Commercial Design
School Orchestra

"She that saves her dinner will have more for her supper."

MABEL ROLLINS HARRIS "Meb"

21 Rock Avenue, Swampscott

Lynn Classical High School
Graphic Arts Course
Christmas Show (1)
Glee Club, Pianist (2)

"Of all the arts, great music is the art
To raise the soul above all earthly storms."

RUTH E. HARVEY "Billy"

33 Hollis Avenue, Braintree

Milton High School
Public School Course
Glee Club (2-3)
Chairman Bazaar Basketry Table (3)
Vice President (4)

"A pleasing countenance is no slight advantage"

CHRISTINE C. HEILIGMANN "Chris" "Tina"

173 Willow Street, West Roxbury

West Roxbury High School
Costume Illustration
Summer Address Committee (3)

"The laughter of girls is among the delightful sounds on earth."

ROBERTA HOLLIDAY "Bob" "Bobbie"

34 Dale Street, Roxbury

Practical Arts High School, Roxbury
Public School Course
Easel Committee (2)

"A noble type of good
Heroic womanhood."

A. MONTGOMERY ISENBERG "Ignatz" "Henry"

97 Columbia Street, Cambridge

Rindge Manual Training School
Drawing and Painting Course
Smock Day Committee (2)
Soph Show, Stage Manager, (2)
Class Picnic Committee (3)
Senior Reception to Freshmen (4)
Editor Year Book (4)

"Though hundreds have employed their leisure
They never could find my measure."

BETSEY MAY JACOBS "Jim Jaques"

32 Gordon Avenue, Hyde Park

Canton High School
Public School Course
Bazaar Censor Committee (3)

"Kindness to the good is never lost."

EDITH M. JONES "Jonsie"

14 Church Street, Westboro, Mass.

Commercial Design
Prepared at Westboro High School
Glee Club, Member of

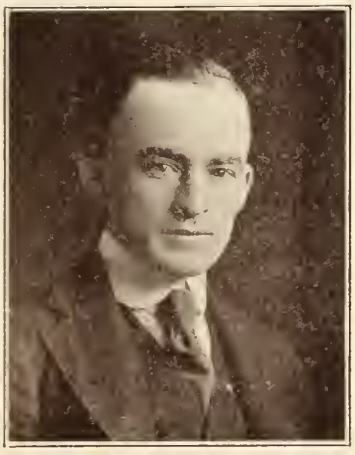
"Quiet but powerful"

MARION R. JONES "Blondie"

83 Mountfort Street, Boston

Girl's High School, Boston
Public School Course
Bazaar Committee (3)

"Love is ever the beginning of
Knowledge, as fire is of light."



JOSEPH EDWARD JOYCE "Joe" "Bill"

40 Willie Street, Haverhill

Haverhill High School
Modelling Course

"And the cold marble leapt to life a god."

CARLA MARGUERITE KENNERSON

173 Bellevue Avenue, Melrose

Melrose High School
Costume Illustration
Soph Show (2)
Address Committee (3)

"she has persuasion in her eye."

DOROTHY CLARE KNIGHT "Noise"

6 Bellvista Road, Boston

Foxboro High School
Commercial Design Course
Christman Show Committee (2)
"Happy am I with Heart care free,

Oh why can't the rest of you be like me."

ADELINE MARIE LAHAISE "Frenchy"

45 Cranston Street, Jamaica Plain

West Roxbury High School
Public School Course
Senior Dance (4)

"Eyes bright and as black and burning as a coal."

BERNICE SHERMAN LAMBERT

10 Cross Street, Somerville

Somerville High School
Commercial Design Course

"The cautious seldom err."

SYBIL LANG "Syb"

Gray Circle, Lynn

Lynn Classical High School
Jewelry Design Course
Christmas Show (1)
Soph Show (2)
Bazaar Committee (3)

"A tiny maid, blue eyes, light hair,
A deal of knowledge, a dainty air."

HELEN LEAROYD "Roydie"

367 Maple Street, Danvers

Danvers High School
Salem Normal School
Public School Course

"When duty whispers low 'Thou must,' the youth replies 'I can'."

ELEANOR W. LEE "El"

76 Kenmere Road, Medford

Girl's High School, Boston
Glee Club (2-3)
Soph Show (2)
Senior Banquet

"One merit of poetry few persons will deny; it says more and in fewer words than prose."

HELEN LOUISE LEIGHTON "Ted"

Cohasset, R. F. D.

Waltham High School
Public School Course
Glee Club (2-3)

"Not stepping o'er the bounds of Modesty."

H. OLIVER LEWIS "Ollie"

21 Kenilworth Street, Boston

Commercial Design
English High School, Boston
Soph Show
Art Editor Year Book (4)

"A finished gentleman from top to toe."

HELEN A. LINCOLN

36 Maple Street, East Weymouth

Weymouth High School
Commercial Design Course

"I'll speak to thee in silence."

KATHARINE L. MANNIX

85 Winthrop Street, Winthrop

Winthrop High School
Drawing and Painting
Bazaar Committee (2)

"Eyes so transparent
That through them one sees the soul."

JOHN H. McCARTHY "Jack" "Mac"

1548 Tremont Street, Roxbury

Boston English High School
Public School Course
High School Course
Christmas Show (1)
Sophomore Show (2)
Junior Prom (3)
President Senior Class

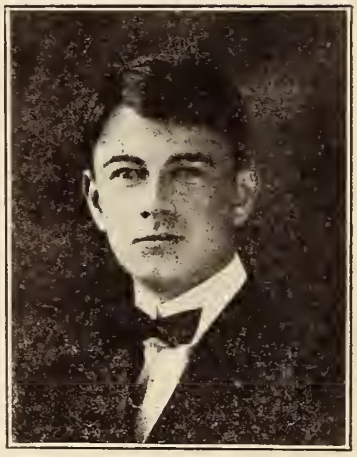
"A lion among ladies is a dreadful thing."

ETHEL M. McKENNA "Mac"

9 Garden Street, West Roxbury

West Roxbury High School
Costume Illustration Course
Chairman (3) Fancy Table Bazaar
Junior Prom Music Committee (3)

"Compel me not to toe the mark
Be ever prim and true
But rather let me do those things
That I ought not to do."



BENJAMEN LOW McKENNEY "Bennie"

Boston, Mass.

Commercial Design Course

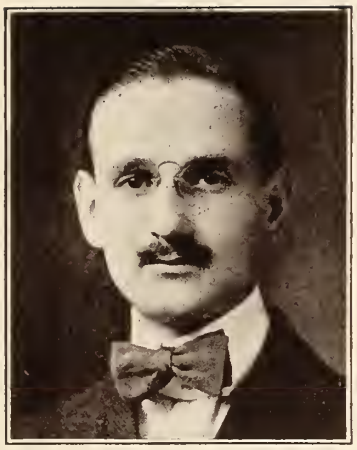
"There a gift beyond the reach of art, that of being eloquently silent."

ETHEL MARY MILLER

Frankfort, New York

Rome High School
Commercial Design
Girls' Glee Club (2)

"Whose little body lodged a mighty head."



GEORGE E. MOLEN

28 Pritchard Ave., Somerville

Somerville High School
Public School Course
Soph Show (2)

"Thou are a schola"

RUTH ELEANOR MORSE **"Remorse" "Rufus"**

128 Pleasant Street, Arlington

Watertown High School
Wheaton Seminary
Museum of Fine Arts School
Public School Course

"Patience is Powerful"

ALINE L. MORGAN **"Happy"**

12 Sunnyside Avenue, Somerville

Somerville English High 1909
Massachusetts Normal Art School
Design Course 1913
Public School Course

"A Husband! Not till God makes men of some other metal than earth."

BLANCHE IRENE MOSHER "Bim"

1209 Morton Street, Mattapan

Dorchester High School
Public School Course

"Thou wilt not utter what thou dost not know."

MIRIAM W. NELLIS "Babe" "Dimples"

10 Westbourne Street, Roslindale

Roxbury High School
Costume Illustration
Class Picnic Committee (2)
Bazaar Information (3)
Junior Prom Committee (3)

"Hail to thee, blythe spirit"

AUDESSA ANN NEWBEGIN "Dessa Ann"

7 Oak Street, Danvers

Danvers High
Public School Course
Bazaar Censor Committee (3)

"Let everyone engage in the business with which she is best acquainted."

GEORGE T. O'NEILL "Twinkle"

2 Drew Place, Roxbury

Boston English High School
Commercial Design Course
Christmas Show (1)
Sophomore Show
Senior Reception to Freshmen (4)

"Tickled with good success."

LOUISE S. OXNER

5 Oakman Street, Dorchester

Girls' English High, Boston
Public School Course

"Faith is a higher faculty than reason."

E. JEAN PARTRIDGE

60 Fenway, Boston

Museum Fine Arts School
Public School Course
Class Show (2)
Glee Club Director (2) (3)
Chairman Bazaar Committee (4)

"Who mixed reason with pleasure and wisdom with mirth."

LILLIAN E. PREBLE "Lil"

27 Hopedale Street, Allston

Practical Arts High School Boston
Graphic Arts
Class Show (2)
"Here comes the lady;—

O, so light of foot."

FRANCES E. REED "Bo"

51 Friend Street, Amesbury

Amesbury High School
Public School Course
Bazaar (3)

"Pretty to walk with
Witty to talk with."

TRESTAM C. RICHARDS "Bunk"

Princeton, Maine

Princeton High
Aroostook State Normal
Graphic Arts

"I would help others out of a fellow feeling."

FRANCIS ROBINSON "Bill"

Roxbury, Mass.

Haverhill High School
Modelling Course

"Nonsense, now and then, is pleasant."

EDNAH MARY SANBORN "Sandy"

162 Warren Avenue, Wollaston

Quincy High School
Costume Illustration Course

"The heart's hushed secret in the soft dark eye."

JOSEPHINE SANFORD "Jo"

53 Rockwell Street, Dorchester

Dorchester High School
Graphic Arts

"The mystery of mysteries."

RUTH LENORE SAWYER

143 Albion Street, Somerville

Somerville High School
Commercial Design Class
Glee Club (2) (3)
Year Book (4)

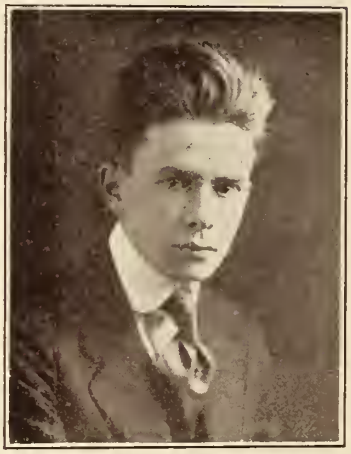
"A deep, genuine, heart-felt sincerity is a trait of true and noble womanhood."

CASIMIR F. SHEA

17 Howland Street, Cambridge

Rindge Technical School
Drawing and Painting
Freshman Show (1)
Bazaar Committee (2)
Class Spread Committee (3)
Junior Prom (3)
Senior Banquet (4)

"And when a lady's in the case,
You know all other things give place."



DOROTHY M. SHURTLEFF "Dot"

20 Montrose Street, Roslindale

Costume Illustration
Bazaar Committee (3)

"Hang sorrow! Care will kill a cat—
and therefore let's be merry."

GEORGE WINTHROP STORY "G. Winthrop"

4½ Cushing Street, Salem

Salem High School
Commercial Design
Year Book Board (4)

"The man that blushes is not quite a brute."

MARGARET MINA STOUT "Mike"

11 Sixth Street, Leominster

Leominster High School
Public School Course
Easel Committee (2)
Glee Club (2)
Junior Prom Committee (3)
Bazaar Financial Committee (3)
Year Book Board (3) (4)

"Good sense, which is only the gift of heaven."

MILDRED SULLIVAN "Solly"

558 Mount Auburn Street, Watertown

Somerville High School
Public School Course
Class Pin Committee (1)
Christmas Show Committtee (1)
Chairman Class Spread (2)
Sophomore Show (2)
Junior Prom (3)
School Picnic Committee (3)
Year Book Board
Class Secretary (4)

" 'Twas a strange riddle of a lady."

GERTRUDE MARION SWIFT "Swifty"

28 Auburn Street, Everett

Everett High School
Drawing and Painting Course

"Where more is meant than meets the ear."

LILLIAN D. TINKHAM "Lydia"

100 Chatham Street, East Lynn

Lynn Classical High
Public School Course
Bazaar Committee (3)

"Let me have audience for a word or two."

CHARLOTTE J. TOUGAS "Tougie"

Dorchester High School
Costume Illustration Course
Sophomore Show (2)
Class Spread Committee (2)

"Style is the dress of thoughts."

DOROTHY TRIPPE "Trippy"

1 Oakland Street, Natick

Natick High School
Public School Course
Christmas Show (1)
Glee Club Pianist (2)

"Oh, Mirth and Innocence."

MARJORIE WALLINGFORD "Marj"

15 Waite Street, Malden

Malden High School
Commercial Design Course
Glee Club (2) (3)

"Whisperings are abroad."

MILDRED WHEDON "Tom"

56 Bullard Street, Norwood

Feller Institute, Grande Signe, P. Que.
Public School
Bazaar Committee (3)

"I have a little shadow
That goes in and out with me."

MARCIA L. WHITING "Marsh"

Hingham, Mass.

Brockton High School
Public School Course
Glee Club (2) (3)

"Towers above her Sex."

MARIAN SMITH WHITING "Bunnie"

59 Eleanor Street, Chelsea

Chelsea High School
Costume Illustration

"Still waters run deep."

ELEANOR WHITTELSEY "Whittles"

40 Park Street, West Roxbury

West Roxbury High School
Costume Illustration

"Whence is thy learning."

VINCENT SCHOFIELD WICKHAM "Wick"

Worcester, Mass.

Saint John's Preparatory, Worcester
Modelling Course
Vice-President (2)

"It is a great plague to be too handsome a man."

RALPH A. WOODFALL "Woody"

Lynn, Mass.

Lynn Classical High School
Graphic Arts Course
Sophomore Show (2)

"As a wit, if not first, in the very first line."

HAZEL MARY YORKE

Canton, Mass.

Canton High School
Interior Decoration Course

"My memory is the thing I forget with."

DANA W. LONDON "Jack"

Salem, Mass.

Salem Normal School
Public School

"Schoolmaster will I keep within my house
Fit to instruct her youth—"

ELIZABETH TYLER

"Who soweth good seed shall surely reap."

began its work of instruction at 9 A. M., November 11, 1873, in rooms assigned to the new institution on the third floor of a former dwelling house at 33 Pemberton Square, Boston.

Authority for this foundation rested upon a resolve of the Legislature (June, 1873) making provision by the appropriation of $7,500 for the maintenance and housing of a State Normal Art School.

Notice of the proposed opening of the school was published in the newspapers of Springfield, Worcester, Lowell, New Bedford and Boston. A preliminary examination of candidates for admission was held on November 6th and the School opened with an enrolment of 107 persons. Sixty-eight were women and thirty-nine men. Twenty-nine different Massachusetts towns and cities were represented. During the first school year the enrolment totaled 134 pupils.

The idea of a general course in applied arts subjects comprising studies preparatory to specialized courses and undertakings by all entering students, dates from November 11, 1873—or from the very foundation of the school.

The second school year (1874-75) opened with an enrolment of 239 pupils and additional rooms were provided on the first and second floors of No. 24 Pemberton Square.

Here the second year work in applied art subjects, developing advanced courses preliminary to specialized undertakings, was successfully formulated. These advanced courses have since extended into the present Drawing and Painting Courses. This dates our present Drawing and Painting Department and our Modeling Department from the school year of 1874-75, for modeling was included in this second year's work. The vocational statistics of these two enrolments justified a broad training rather than the development of specialized undertakings. Fifty-five per cent of the students attending were already employed. Specialization of courses as we understand the term today naturally awaited an increasing percentage of untrained and unemployed students.

At the beginning of the third school year (1875-76) the Board of Education leased ten rooms at 28 School Street for a term of five years and to these quarters the drawing, painting, and modeling classes were removed at the opening of the fall term.

The rooms at 34 Pemberton Square were given up, and in the vacated rooms at No. 33 Pemberton Square courses in constructive draftmanship were inaugurated. This dates our present Mechanical Drafting Department and Architectural Department from 1875.

The lease of the premises at 28 School Street expired in July, 1880, and the Board of Education selected the estate known as the Deacon House on upper Washington Street to which the School was removed before the opening of classes in October, 1880, under lease of three years, which was later extended three years and more.

The removal from the Deacon House to the present structure on Newbury and Exeter Streets was forced by worn-out and outgrown conditions, by a shutting off of light, and by physical circumstances impossible to consider within an art school.

The Legislature of 1885 made an appropriation of $85,000 for the erection of a building on the present Newbury and Exeter Street lot. Plans were prepared by Hartwell and Richardson and the building erected and occupied in February, 1887.

The Legislature of 1898 made a further appropriation of $35,000 with which the building was enlarged by building out to the alleyway to the south. At best this enlargement was only a makeshift, providing a comparatively few rooms, most of which when completed were poorly lighted on account of the high buildings already shutting off the light across a narrow alleyway.

Rooms were next finished on the fourth floor under the sky-lights, providing additional floor space, but seriously increasing the difficulties of efficient management.

Three basement workshops for woodworking, metal work and jewelry and forging were fitted up in poorly lighted portions of the lower floor.

Efficiency, economy, and safety warranted removel in 1898.

CLASS OF 1917 CALENDAR

FRESHMAN YEAR

September 27, 1913—Entrance Examinations.
September 29, 1913—Opening of School.
Enrolled in Class of 1917—112 "children."
October 14, 1913—Class Election.
Clifford Pierce, President.
Elizabeth Tyler, Vice-President.
Marion Coogan, Secretary.
Harry Eaton, Treasurer.
October 24, 1913—Smock Day.
The children become the Freshmen Class.
October 31, 1913—Senior Reception to Freshmen.
November, 19, 1913—Upper classmen versus Freshmen football game.
November 26 to 30, 1913—Thanksgiving recess.
December 23, 1913—Freshman Christmas Party.
December 23, to January 4, 1914—Christmas vacation.
February 23, 1914—Washington's Birthday.
April 25, 1914—Mass. Normal Art versus St. Anselms Baseball.
April 10 to 20, 1914—Spring vacation.
June 2, 1914—Senior Picture Auction.
June 12, 1914—End of Freshman year.
June 17 to 2, 1914—Exhibition of students' work.

SOPHOMORE YEAR.

September 19, 1914—Registration day.
Enrolled in class of 1917-18.
September 28, 1914—Opening of school.
October 7, 1914—Class Election.
Elizabeth Tyler, President.
Vincent Wickham, Vice-President.
Jean Dorchester, Secretary and Treasurer.

October 21, 1914—Upper classmen versus Freshmen football game.
October 28, 1914—Smock day.
November 25 to 29, 1914—Thanksgiving recess.
December 3, 4, 5, 1914—Junior Bazaar.
Sophomore class conducted the Red Cross Booth.
December 23, 1914—Class Spread and Freshman Christmas Entertainment.
December 23, 1914, to January 3, 1915—Christmas vacation.
February 22, 1915—Costume party.
May 7, 1915—"Extravaganza" and "Aladdin and His Lamp," given by Sophomore Class.
May 17, 1915—"Aladdin and His Lamp," repeated for Copley Society of Boston.
June 11, 1915—End of Sophomore year.
June 16 to 19, 1915—Exhibition of students' work.

JUNIOR YEAR.

September 13, 1915—Registration Day.
Enrolled in Junior Class—92.
September 27, 1915—School opens.
October 22, 1915—Smock Day.
November 3, 1915—Upper classmen versus Freshmen football game.
November 24 to 28, 1915—Thanksgiving recess.
December 2 to 4, 1915—Junior Christmas Bazaar.
December 23, 1915—Class Spread.
December 23, 1915, to January 2, 1916—Christmas vacation.
February 22, 1916—Costume Party.
March 3, 1916—Junior Prom.
June 9, 1916—End of Junior year.
June 14-18, 1916—Exhibition of students' work.

SENIOR YEAR.

September 16*, 1916—Registration.
Enrolled in Senior Class—85.
September 25, 1916—School opened.
October 17, 1916—Class Election.
John H. McCarthy, President.
Ruth E. Harvey, Vice-President.
Mildred Sullivan, Secretary.
Harry Eaton, Treasurer.
October 20, 1916—Smock Day.
October 26, 1916—Upper classmen versus Freshmen Football game.
November 29, to December 3, 1916—Thanksgiving Recess.
December 22, 1916—Freshman Christmas Entertainment.
December 22, 1916, to January 4, 1917—Christmas vacation.
February 22, 1917—Costume Party.
June 1, 1917—Senior Dance.
June 15, 1917—End of Senior year.
June 18, 1917—Senior Banquet.
June 20, 1917—Graduation.
June 20-22, 1917—Exhibition of students' work.

"AS OTHERS SEE US"

AS OTHERS SEE US, BY Ethel M. McKenna

Present Officers: Raymond W. Perry, president, Natick; Mrs. E. Asbrand Hopkins, vice-president, 176 Newbury street, Boston; Amy F. Dalrymple, secretary, Trinity court, Boston; Frances Chamberlin, assistant secretary; Mrs. F. Liley Young, treasurer, 3 Highland street, Roxbury; Mageretite Ells, assistant treasurer.

These officers and an executive committee of ten transact all business of the Association and are called the Board of Directors. As far as possible all classes are represented on this Board and the latest class graduated is always represented.

The aim of the Association is to preserve school friendships and helpfulness and to unite our Alumni in furthering the interests of our Alma Mater.

The M. N. A. S. A. A. is the one sure avenue wherein you may, with little personal effort, keep in touch with those who are dear to you now and repay with loyalty the benefits of the past few years.

"Do your bit" for your school.
Join now.

Men and women all over the country, who have already won their way, offer you their friendship—"for the good of the M. N. A. S."

DRAWING AND PAINTING

The portrait class, although few in number is great in its ambitions, and one of the most diligent and hardest working classes in the school. With the passing years several of its talented members have gradually dropped from its ranks, and although we missed them greatly, the five remaining Seniors have courageously gathered up the threads of their bare existences, and one and all are now living in harmonious relations, with a postgraduate and three special students. Everything is homelike in spite of our widely differing temperaments, which I shall endeavor to describe in the following "essay."

Gertrude Swift is a fair maiden with golden tresses, but her most wonderful asset is the ease with which she registers the changing weather conditions. When she is calm and content with life in general the weather is normal, but just as soon as the temperature rises, we know that something is the matter with Gertrude. There is expectancy in her manner, and a certain mystery in the air which gives us fair warning of interesting things about to happen—anything from a party to a bright idea. These emotional qualities are but the evidences of her artistic temperament, and though we all possess the latter, Gertrude leads us and keeps us guessing.

As Mr. Major says, "Variety is the spice of life," and certainly one may find a variety of temperament in even as small a class as ours. As proof of this allow me to present to you "Henry" Isenberg, a youth of calm philosophy of life and a judicial turn of mind, he is not wildly impulsive—far be it from Henry—but is more apt to weigh facts carefully and wisely. Because of this quality I have often thought he should study law and devote himself to the settlement of weighty problems. There is one upon whom he has bestowed all his affection, to whom he is truly devoted, namely, my Lady Art, and may the twain live happily ever after.

Ray Conlon, the artist from Worcester, is rather an elusive factor in our morning class. Perhaps he wishes to save from his ear—which is extremely sensitive to good music (?) and cannot harken to even one note of discordancy. Don't worry, Ray, I no longer give concerts to an unappreciative audience. Aside from this above affliction, he is somewhat like the rest of us, and devotes himself to the art of facial expression (on canvas) and in him we see a future Lyendecker.

In Freshman days our Casimer Shea was the star of the perspective class as well as a striking exponent of Mr. Cross's glass slate. Pleasant memories of lively street scenes still linger with us. The sense of motion which we find in Casimer's pictures reflects his temperamental character, artistic in the extreme, capable of performing wonderful stunts when the inspiration seizes him, able to fly from the blissful heights of happiness to the shadowy depths of despair with miraculous rapidity, equal to that with which he trips the light fantastic on a smoothly polished floor.

KATHERINE MANNIX.

Katherine Mannix, the writer of the above, is of such a bashful nature that she intentionally neglected to write about herself; therefore, it fell upon me to do her justice.

9.15—The door of our studio is firmly opened, carefully closed, a short silence ensues, and then boldly into the room strides our Katherine. Every morning she brings with her the Post and a carefully wrapped and tied

parcel. This package when carefully unwrapped by her, reveals that she has made a morning purchase of either oil, paint, or else she has brought from home a piece of paint cloth about 2" x 3" square. How she manipulates this morsel of cloth is beyond the understanding of my mind. Daily she greets us with the salutation of "Good Morning, Everybody, and Hello Ditto," the later word meaning a namesake of her, Kathryn Nason. Miss Mannix is the possessor of a wonderfully melodious voice which is not appreciated by the class. Cheer up, Katherine, you certainly can draw children with a delicacy that is marvelous.

GRAPHIC ARTS

There is one course in Normal Art
Which we think can't be beat
For showing folks the Royal Road
That sets them on their feet.

It is Graphic Arts where we illustrate,
'Neath Mr. Andrew's shelt'ring wing;
If you like to do ads, he'll teach you that, too,
Why that man can teach anything.

Now Barbara and Marion draw "kiddies" you know
Which would make fairy stories seem true,
But when it's a drawing of life on the farm
Then Richards shows what he can do.

Then Woody has a fine job we all know,
But he couldn't help making good.
And Jo and Priscilla draw forth words of praise
For their posters on conserving food.

And Lillian has the right idea, too,
For her work is sure to attract
With her gay tinted murals, a la Parisienne,
We have quite a class, that's a fact.

And then when our work is sent all round the world
And we get in the swing of the Art,
We'll look back and know what a big debt we owe
To the Art School that gave us our start.

MABEL HARRIS.

Pat C.
Benny M.
Oscar D.
Harry I.
G. Winthrop S.
T. R.
Shea and Wick
Jack M.
Gawge O.
A.M.I.
Joe J.
Billy R.
Harry C.
Jack London
Eddie L.
Louie D.
Al Burke

H. Bean.
Brown eyes, straight nose,
Sunny Beany e'er she goes.

N. Burnham.
Fair Norma is quiet and still as a mouse,
But list to the music she renders from Faust.

A. Burke.
Here's to Al. Burke, so blithe and so gay
Who works in mechanical to pass time away.

L. Oxner.
E. Dement.
In 25 there are two girls, and hand in hand they go,
They've got a reputation as everyone does know,
For they are both bright Seniors, Louise so dignified and neat,
And Montie with her fair white skin that's awfully hard to beat.

H. Furminger.
Harriet you all know as a girl of renown,
As a dancer she's surely the best in the town.

H. Leighton.
R. Harvey.
Folks wonder why "Ted" runs and tells Ruth everything she knows,
They say that one opinion for both of them will go;
They live and eat and study in loving harmony,
It's very simple to explain, because they're chums, you see.

R. Holliday.
When you like your psychology it's sure to like you,
That's why all those A's kept on following you.

B. Jacobs.
Then to the one who tatts prettily,
Of course, here she is.
To the front, Betsey.

M. Jones.
When gloom encircles everyone and darkens school room hours
Bright Marion comes upon the scene with all her mystic powers;
To chase dull cares and lesson plans, and all the criticisms
That group around a teacher's life in spite of optimism.

A. Lahaise.
Our model of fashion so dashing and neat,
Hail to Queen Adeline, dainty and sweet.

D. London.
I heard a voice that said "no shirking",
And peeping saw brave Dana working
Telling his class of mechanical days
The rhythmic bliss with Mr. Ray,
In chasing points and arrowheads small
Until the line would seem to crawl
Clear off the paper to the wall.

A. Morgan.
"Whaever skeptic could inquire for
For every why she had a wherefore."

R. Morse.

"We grant altho' she had much wit
She was shy of using it."

B. Mosher.

Blanche is fond of conversation,
And she's full of information,
Hence she has the reputation
Of helping girls in every station.

J. McCarthy.

Now to McCarthy—a lad so divine,
With the ladies and baseball doth equally shine.

A. Newbegin.

And now fair Audessa claims our attention,
For her work in mechanical is worthy of mention.

J. Partridge.

The skylark and the nightingale, though small and slight of wing
Yet warble sweeter in the grove than all the birds that sing;
So it is with our own dear Jean, a brown eyed damsel fair
Whose sweet contralto solo voice makes music in the air.

F. Reed.

I'd like to say that it is true
As oft' we wondered o'er,
And prophesied for Frances Reed
A platform Star, or more.

M. Stout.

"And still they gazed and still the wonder grew
That one small head could carry all she knew."

M. Sullivan.

Oh, Sull, how 'bout the good old days we spent in clay room 10?
In riding up and down the "El" that stuck both now and then.

L. Tinkham.

And here's to fair haired Lillian
Who's always on the go,
In teaching art and binding books
She'll surely make some show.

D. Trippe.

Oh, girls of the Public School course
Will you ever forget the times
When Trippy would trip to the bake shop
And buy us cream puffs and pies?

M. Whedon.

"Her language is so sweet and fit—
You never get enough of it."

M. Whiting.

There's a heap of satisfaction in a position for next year
Then you're singing 'round the schoolroom and with you there's naught to fear,
You sort of feel like getting down and buckling to your work,
For it's rising now in value, and is worth too much to shirk.

And now that you've read this with joy and with glee
Put the blame on the author, your friend,
Eleanor Lee.

G. Molen.

Hail to our modern painter who soon will win renown
With a camp stool over his shoulder, and a paint box under his arm.

"COSTUME ILLUSTRATION"

Our course separated from that of General Illustration, beginning with our Junior year, and from that time on, little "Room 31," 'way up on the third floor became our sole property, our home room. Shortly before Christmas '15 it beheld great activities along a new direction other than drawing. Its bare walls were hung with all sorts of dress patterns, and its empty corners were filled with dress forms fitted with marvelous paper creations. These were pronounced so successful that they soon gave way to the "real thing," and we proudly accomplished skirts, waists, dresses, and even whole suits for ourselves, and could boast that through Miss Flint's able instruction, we designed and drafted the patterns, besides executing them in material all ourselves.

It was in the Spring of 1915 that one of our number was fortunate enough to be taken to New York by Miss Flint, and given the chance to study the Parisian gowns on exhibition there. It was a wonderful experience, and we hope that through our efforts and those of the designers to come, it will not be long before we can make Paris, the present fashion centre of the world, recognize the supremacy of our own New York in this art.

Winifred Gerrin is especially clever in the art of dressmaking, and we shall all be much disappointed if we do not find her one of the leading modistes in the future. It also would not seem strange to hear that the wonderful embroideries which might appear on some of her gowns resulted from Ida Goolnick's genius along that line. Perhaps examples of Miriam Nellis's hand-wrought jewelry will be suggested to harmonize with each wonderful gown. Miriam is very efficient and most partial to this part of costume accessories, and her work would surely tempt appreciative customers, if they realized to what extent well-selected jewelry imuroved the general effect of an outfit.

Our Senior year had scarcely begun when we were launched forth upon the eight weeks' practical experience in the business world necessary to complete the course. True, we were all quite worried at first at the thought of our debut into this new sort of life, but it did not take more than a day to learn that our ability with the needle was a pleasant surprise to the various houses where we were established. It was quite gratifying to see these skeptical people change their minds about us, and discover what real prizes they had captured by contract. They put our skill in drawing to good use while they were able, and tried to induce us to stay longer when our time was accomplished. However, though some of us did sketching for them after we had returned to school, we were all glad to take up our duties under Miss Hyson, with renewed vigor. Here again we were fortunate in being connected with one well versed in all that goes to make the success-

ful costume illustrator of today, and our problems were chosen with careful consideration of what would most help us in our future careers.

Bunny Whiting and Ednah Sanborn always were the best of friends, and it would be most natural and pleasant for them to continue their mutual esteem into co-operation in business life. Both know how to enjoy both work and play without mixing the two, and I am sure that, with the exception of an occasional day's vacation as an outlet for Ednah's romantic nature, they would make an unusually earnest and successful team of fashion illustrators.

Another partnership which might result from our schooldays is that of Eleanor Whittlesey and Christine Heiligmann. Whittles, we are sure, is going to develop a new type of magazine cover which will outdo in popularity any previous style such as Coles Phillips, et al, introduced. Her specialty is black backgrounds. To supply the demands for her work she will probably call Christine's talent to her aid. The work of the latter alone would be of great assistance, but her posing has been an inspiration to us all. Models like her are very scarce.

To be sure Ida Goolnick has been doing work outside of class for quite a while, but the first one of us to accept a real steady position was Charlotte Tougas. Directly after capturing first prize in a large poster contest, she left for Portland, Me., because of urgent requests for her services from there. From all reports her work is being more highly appreciated as each day passes by.

By popular opinion Dot Shurtleff will undoubtedly be the next one of us to be married, or at least, engaged, and we can only hope he will be an art editor or critic, so Dot's talent will not be wasted. She would make a very competent assistant if the inevitable fate should link his fortunes with art once more.

There are two girls in our class for whom the experience of earning their own living has been denied. A big diamond on the left hand of each is responsible for their altered plans. Carla Kennerson has promised her "soldier-boy" that the wonderful things with which she has filled her hope-chest will be doing active duty in their new home by next September, and we expect Dot Bruce will follew her example in the following June. Dot has made a resolution to the effect that "Charles" will have to wait for his bride until she proves that she could make good by herself if necessary. Judging by Dot's present ability there is no fear of the date being postponed.

There have been many afternoon socials, luncheons, showers, dances, and week-end parties given for us outside of school, but all were intimately connected with school days and schoolmates. Room 31 will always hold happy memories for us. It is hard to leave, but we have profited greatly by the advantages offered us in our courses, and it is only right that we should pass on and leave room for the enthusiastic newcomers. It is impossible to forget dear old "Normal Art" and we'll all endeavor to show our love and appreciation by making it proud of a wonderful record of glory and success by its 1917 class of costume illustration.

ETHEL M. McKENNA.

JEWELRY AND INTERIOR DECORATION.

COMMERCIAL DESIGN.

COSTUME DESIGN.

ARCHITECTURE.

1917.

PUBLIC SCHOOL.

SCULPTURE.

DRAWING AND PAINTING.

PUBLIC SCHOOL.

COMMERCIAL DESIGN COURSE

Amy Ball.

Since war has been declared we fear much for the safety of our Winthrop classmate who takes, twice a day, the long, perilous ocean voyage from East Boston to Rowe's Wharf in that noted unarmed liner "The Fairy-Boat."

Marion Coogan.

"Coogy", our North Shore athlete, has such fondness for out-of-door sports that she is often seen riding in a Cole-Car.

Beatrice Clark.

Beatrice just had to go and start something—A Romance.

Jean Dorchester.

Jean had one of those hopeless affairs of the heart, married a minister and sailed far away to India. We will always remember her as the girl with the laughing blue eyes.

Harry Eaton.

Harry is our class encyclopedia. Once he saved a classmate the embarrassment of a fifteen year term in jail with the aid of his superior knowledge. When in doubt—go to Harry.

Beatrice Frost.

"Bee" is a lady of Arts and Crafts. She is a member of the "Anvil Chorus", dealer in metals and precious stones, and makes such striking jewelry designs that she has created for herself the inscription—Cum Laude.

Edward Gilman.

"Eddy", although clever at art has a greater talent, his mirthful laughter. After once hearing Eddy laugh you will never be the same again.

Rena Gray.

Rena's motto is "It is more blessed to get than give". Because, semi-annually she presents herself with a gift from the Arts and Crafts Laboratory—a large black eye.

Marion Green.

Marion is another who has been endowed with a gift other than that of art. It is that of Lyrical Poetry. She can deal it out in large or small quantities.

Vivian Gross.

By Vivian we tell the six school hours:

9 o'clock—Enters with well ladened lunch box.
10 o'clock—Eats first half of lunch.
11 o'clock—Eats other half of lunch.
12 o'clock—Purchases lunch at lunch-counter.
1 o'clock—Buys large, bubbling soda at corner drug store.
2 o'clock—Eats whatever variety of fruit is at hand.
3 o'clock—Says, "Oh, I'm starved" and goes home.

Edith Jones.

"Jonesy" would never impress the public as a pugilist. But fury is in her very make-up. When angry she tips over jars of water, steps upon our "germs of art" and musses up her poor little next door neighbor.

Bernice Lambert.

Bernice, a demure little lady, once surprised the whole class when upon being complimented by a teacher as to an examination, in her confusion she said, "Oh, how do you do."

Sybil Lang.

Sybil wins as far as slang is concerned. Some of her worst ones being "Gondoza Abhal," "You win the lady's velocipede," and "Oh, bourgeois."

Henry Lewis.

"Ollie" just loves his classmates! He feels so sorry that he cannot greet us individually after the week-end that he spends at least one hour Monday morning writing us little missives which bear the pathetic words, "Good-Morning."

Helen Lincoln.

Helen has accomplished one deed which no one else has been able to do. She can quiet the chatter of the monkey sitting at her right by feeding her peanuts from a well filled pocket.

Ethel Miller.

As well as being a New Yorker, is a minister's daughter. She loves the hymn "Old Hundred." Since entering school the instructors playfully add 100 per cent to much of Ethel's work.

Benjamin McKenney.

Benn's motto is—"The only way to kill time is to work it to death." Punctuality and Diligince are his middle names.

George O'Neil.

George left us during his Senior year to go out into the cruel, cold world to earn his livelihood. But the youth was consoled by a remembrance from each of his young lady friends, numbering somewhere about sixteen.

Ruth Sawyer.

When "Tom" entered the M. N. A. S. from the Somerville High a more sane young woman never lived, but, alas! after acquiring the "temperament" she became a "MAINE-iac."

G. Winthrop Story.

G. Winthrop is a born actor. He has shown remarkable ability in his "All-Star Gambols" about the design room Thursday mornings.

Marjorie Wallingford.

We have discovered that Marjorie, who has been hiding under the guise of a confirmed man-hater, has a collection of romantic epistles from adoring Apollos and admiring Sons of the Seas.

Hazel Yorke.

Hazel, who comes from Canton, does not complain about her long journey as many commuters do. With every trip there's a reason—so says rumor.

Dorothy Clare Knight.

Postscript—And Dot, that quiet little girl, is an ever present amusement when things get dull.

ARCHITECTURAL COURSE

Back in September, 1913, the entrance examinations were held at the M. N. A. S., when three rather nervous, shaky, would-be artists, carefully felt their way up the dark, dismal stairway to the third floor; and Fate guided the pencils of "Jerry" Doyle, Gladys Fosgate and Viola Files, for they were destined to be the Architectural Drafting Course of 1917.

The class soon discovered that "Jerry", the born politician, never allowed an opportunity to pass to create a laugh, while Viola was not always

a demure little miss; therefore, it fell upon Gladys to uphold the dignity of the class, and a more serious young lady was hard to find.

In room 5 at the beginning of their Sophomore Year, they were placed under the tender care of the upper classmen. These poor little Sophomores were then initiated into the correct morning greeting, and the proper answers to all questions—ask any one of them if they ever heard of "quarter of six."

In the Junior Year they found it necessary to summon all their energies to comprehend the mysteries of Mathematics in Steel Construction problems, of which Mr. Kendall had a goodly store. Descriptive Geometry with Mr. Ray was also a favorite pastime.

It was December when "Jerry" returned from a pleasant summer spent in drafting for the Library Bureau (now a dignified (?) business man), to complete the Senior architectural trio. The strain of upholding the dignity of the drafting course proved too much for Gladys, for she had become a very frivolous Senior. Viola had discovered a way to get eight days a week, so as to have more time for Arts and Crafts work. The class was again broken up in January, when Gladys went to do drafting in the office of Lois L. Howe & E. Manning, Architects, Boston. Viola soon followed by securing a position with Ida Annah Ryan & F. H. Luscomb, Architects, at Waltham, and "Jerry" was called to the State House to become draftsman for the Board of Education.

The class held "regular" meetings, however, throughout the year, every Friday morning to confer with Mr. Kendall on how to design plate girders, columns, etc., until early in June.

In closing the three members of the class take this opportunity of expressing their gratitude to their able instructor, Mr. Kendall, for his always helpful and encouraging criticism of their work, knowing that any future successes they may attain, must be attributed to his careful guidance.

VIOLA FILES.

MECHANICAL DEPARTMENT

I sat upon the porch of my camp on a beautiful summer's night and listened—just listened. The rustle of the leaves on the trees had ceased and the songs and laughter of the merry boaters on the river had long since died away. As I gazed here and there I tried to comfort myself with pleasant thoughts—but to no avail. My mind wandered and gradually I drifted off to sleep.

Then, I heard a low, moaning sound, as if a voice was saying, "I see, I see, I see." I raised my head and saw hustling figures journeying up Newbury Street with portfolios and canvases under their arms to Normal Art on the corner of Exeter street. Entering, they wind their way through the office and many intricate hallways until they reach their locker rooms. Here they adorn themselves with a green smock, with 1917 stamped in white figures on the pockets. Hurriedly journey in search of their classroom studios.

Glass slates are their platmates which correct their vision after 30 minutes' use, with Anson K's prescription. Next juggling little sticks of charcoal they "merely try to draw the masses of light and shade," wast-

ing, in the effort, much valuable paper imported from Paris. With wooden trowels they build in clay, by means of planes and pains, beautiful statues which only Greeks and Romans could appreciate. With water color, brushes, pens, pencils and three Faber erasers, they make designs on innocent paper. Those which are hopeless they class as "conventional". Once a week they climb four flights of stairs to the attic (or rooms 41 and 42). With palette and brush in hand, with muscle ready and set, with plenty of black and plenty of white paint on their palettes—and about a pint of turps and oil in their one ounce cups, firmly clutched in the palms of their hand a paint cloth, they "swat it on" their canvases.

Suddenly everything vanished, all was dark and then again I hear the voice saying, "I see, I see, I see." A vision blurs, and then it becomes clear, the voice has said "A Year Hence." The scholars are choosing their courses and into the mechanical drawing room march three young men, for they have bid good bye to their old freshmen teachers and are now members of the "Jepson Crew"—the never work and never sleep class of Mechanical Experts. The Honored Professor Jepson was succeeded by a worthy Mr. Ray of Quincy, who has been gaining fame ever since—being placed first in the hearts of every Freshman, who now enters the school.

One by one my classmates are brought before me.

"Bennett G. Roy. Spent three years under Mr. Ray's scrutinizing eyes, that never saw anything but the mistakes. Still this youth prospered in everything, including Mathematics. His daily routine, besides attending school, consisted in his teaching the children of the Settlement House any thing from English to Woodworking. Slashing ice-cream sodas in the evening, and sleeping in the —?—. Rumor says that he made weekly trips to Canton looking over the real estate market? Well—fate guided his steps from the school in his junior year to the employ of the Griffin Wheel Co. of Chelsea, Mass. I could now hear a voice saying, "We wish you success, Bennett". All is silent.

Darkness, then light, then that very same voice, "I see, I see, I see",

"Goodsell, yes, Fred, Goodsell". The last of the honored three. There are two prominent things that stand out from this youth, quoted that voice. A more conscientious, work loving, bashful, quiet youth was not in the school! I see Fate leading him from the school in his Junior year, and with his hand in hers she leads him to the Construction Company of East Boston. There she leads him to a drafting table and immediately he begins to work. My remark is that that was just like him.

"I see, I see, I see."

"Carlson, Harry", I see him hustling along—he always was in a hurry. In his hand was a Hand Bag, that everlasting bag, and protruding from the top I perceived a 3-inch American Shell. Then it dawned upon me that he was designing those deadly things for the use of the Allies. Between doing this task he found time to instruct a class at the Brookline High School in the mysteries of the T square and angles.

Now I see him seated in his rooms at the Y. M. C. A., with a book in his hand, but on looking closer at his face I perceive that the youth is not studying at all, but his thoughts are "Centered" on one. I wonder which one.

"Gone, Gone, Gone." I see no more. I rub my eyes and gaze about.

" 'Twas but my memorie moving
Within my heart, instead!"

HARRY CARLSON.

CLASS HISTORY—1918.

The History of the Class of 1918 commenced that memorable day, three long years ago, when the man with the clear, kind eyes, who called us, "My good people"—summoned us to the Assembly Hall. Our duties to the state were explained to us, and what the result of our exertions might mean in the future to the Commonwealth. We were conscious of a feeling of awe and of our own insignificance.

After "'Smock Day" no longer were we "youngsters," but full-fledged Freshmen, vested in green smocks. Later at the Freshmen Reception the Masters actually shook hands with us and the Seniors were not at all supercilious and egotistic as imagined—just thoroughly **human.**

We plowed onward, making many friends, learning to appreciate beauty in everything, becoming gradually skillful with pencil and brush. Christmas arrived and with it the "Freshman Frolic" and Spread. Some of our class possessed great dramatic ability, among them our beloved Jackie Murray, dear little Helena Ashmead Scott, the jokesmith, and Ruth Allen, the dancer. Gray-eyed, fatherly Bill Thoner was our President and "shining light" the first year; Ruth Allen, vice-president; Victor Beals, secretary and treasurer.

"Sweet childish days that were as long
As twenty days are now."

By our Sophomore Year we had a new insignia on our smock sleeve, designating the course we had chosen to fit us for our life's work. It was a very happy year and a great deal of our time was spent in the "Skull Orchard" and among the antiques. We ran the first Costume Party this year and a pretty picture our lads and lassies made in their quaint costumes —lilting strains of music, little twinkling feet—ah! it was a night of rare enchantment. The Sophomore Officers were Bill Thoner, president; Mildred Doty, vice-president; Hildur Carlson, secretary; Victor Beals, treasurer.

A number of our classmaters have left us, some still following art, others in pursuit of different paths.

Junior Officers: Ashmead Scott, president; "Fran" Stevens, vice-president; "Gladie" Thompson, secretary; Victor Beals, treasurer.

Gorgeous was our Junior Prom, and true it is that clothes make the difference. "Glad rags versus smudged smocks." The busy hours of this Junior Year have been crowded with thoughtful, happy work. We are still faithfully cherishing great ambitions and high ideals.

May Sucess be ours—
"The baby figure of the giant mass
Of things to come."

WINIFRED C. BARRY, 1918.

SOPHOMORE NOTES.

CLASS OF 1919

The Sophomore Class appreciates the opportunity of saying a few words expressive of the love and admiration it feels for the Faculty and members of this school.

From the first, our class has manifested an unusual desire for comradeship, and during this year it has realized that a frank expression of good-will can turn the tide of a whole day.

Although our main purpose is the pursuit of the fine arts, we have also learned that there are other interests to claim our attention. At our social gatherings unsuspected talent has come to light to the enjoyment of all, thus proving this side of life to be essential to art education. Smock Day, the Christmas Spread and "The Old Virginia Costume Party" are never-to-be-forgotten successes in the annals of the Class of 1919, and have served to promote unity and mutual understanding.

An interesting development of the "unity" displayed by the class as a whole has found a delightful outlet among the boys in the organization known as "The Pallette Club."

On May fifth a farewell party was tendered our president, Clayton Ellis, who left for ambulance service in France. We feel that the successes he attained here at school will be amplified in this wider field of responsibility.

Members of the class hope that unity and loyalty will grow in the two years to come so that we may look back with pleasure and gratitude from the future, to the friendships formed in the Massachusetts Normal Art School.

FERN SEVERANCE.

FRESHMAN NOTES

CLASS OF 1920

It was not an unusual day for most people, but September 25, 1916, was a day to be looked forward to with pleasure and some fear, by the present Freshman class.

For a number of days the class wandered about smockless, but on one eventful day, namely, Oct. 20th, each individual was permitted to wear a green smock, after a solemn and dignified ceremony. The smallest, tallest, and those that came in between were bedecked with ribbons and other articles of childish apparel. Many were fearful of what might happen, but, needless to say, the entire class survived.

Some time later a meeting was called and the following class officers were elected: Ernest Thompson, president; Florence Paulsen, vice-president; Eleanor Wade, treasurer; Martin Reynolds, secretary.

The Christmas entertainment was presented and declared to be a success. (???.)

The Freshman class as a whole was a very meek one for a time, in fact so meek and quiet that one of the teachers wondered if the students could be human. However, they recovered from that stage, and now they can be heard long before they are seen.

At first it was hard for the Freshmen to get accustomed to gazing at life through the Cross Glass. Morning after morning they went into class tired out after a long night's vigil studying perspective and values through the glass. Some succeeded; some failed; but we all know to whom we owe our rapid progress.

When the various courses were arranged many firm friends were separated. Although many heard the call of the little red school house on the hill, more felt that it was their mission in life to paint, design or illustrate.

For some reason or other a few members of the class left our midst, but others remained with us and will, we hope, till 1920 comes.

We shall lose a number of our friends when the class of 1917 departs, leaving happy recollections of the reception they gave us and their companionship, which we have enjoyed throughout the year.

MARIE R. McCARTHY, 1920.

THE FIRST RUNG OF THE LADDER

The record for part-time work of any institution having the standing of our own Massachusetts Normal Art School is worthy of attention. By it may be judged the actual merit of such an institution as a vocational school.

1917 has been successful in co-operating with the outside industrial world to such an extent that it might well be said that the School were in a fair way to accomplish that ideal relationship so much sought after by educators and industrial employers and concerning which we hear so much today. Part-Time Work! Outside Accomplishment! Surely the record of our Class indicates that we have done something. Our members have gone out (as provided for in the part-time schedule of the School) into workshops, drafting rooms, and studios and have done their work so well and have impressed the employers so favorably that in some instances positions have been offered and the employers have been willing to hold the positions open until after graduation. Surely this speaks well for part-time accomplishment and the demand for our people in the industrial world!

The following are **some** of the accomplishments of **some** of our classmates:

Marion Coogan has done some novelty designing and sketching for the Mary Elizabeth Tea Rooms in Boston.

J. Louis Doyle, employed by the Library Bureau of Boston, and later by the Board of Education at the State House, has accepted a position with the Plymouth Quarries, Inc., Boston.

Amy Ball did commercial design work outside and has been teaching special classes in design.

Harry Eaton is working for John Nolen, Landscape Architect, Boston.

Viola Files is now employed by Ryan & Luscombe, Architects, Waltham.

Gladys Fosgate has been drafting for Howes & Manning, Architects, Boston.

Dana London has received appointment as teacher of Mechanical Drawing and Manual Training at the Chestnut Hill Academy, Pennsylvania.

George Molen is now supervising in the grades in Greenfield, Mass.

Ruth Harvey will have charge of the drawing and crafts courses at Spelman Seminary, Atlanta, Georgia.

Jean Partridge is developing a course in appreciation of art, in Provincetown and Wellfleet.

George O'Neill is employed by a large designing firm in Philadelphia, Pa.

Joseph Joyce has been modelling for the firm of Lottoli Bros., Sculptors, Boston.

Mildred Whedon will have charge of the Arts and Crafts Department in the Michigan Home Training School.

Jonn McCarthy has been supervisor of drawing and manual training at Nahant, Mass., and has been appointed permanently.

Charlotte Tougas won the first prize in a poster competition conducted by the Boston Record and is now employed as designer by the Gretchen Craft Co., at Portland, Me.

Roberta Holliday will be supervisor of drawing in the public schools at Leominster, Mass., next year.

Vincent Wickham has been a studio assistant to Mr. Andrew O'Connor, the sculptor, in Worcester, at different periods throughout his course in the school, and has completed some original designs, among which are a bas-relief of Washington at Valley Forge, for the Danvers High School, the Spirit of America, and several portrait busts.

Marjorie Wallingford has done some poster work for Filenes, Boston. Miss Wallingford has also drawn some very successful smaller designs, among which was our Senior Dance Order. She has prospects of a position with Sam'l Carpenter Co., Philadelphia, Pa.

Edith Jones has taught drawing in the Lincoln House Settlement School.

George Story was employed by Harlan Kelsey, Landscape Architect, and at present is employed by John Nolen.

Ruth Sawyer has done some designing for the Boston Index Card Co.

Hazel York and Vivien Gross. Both Miss York and Miss Gross have been employed by the Rust Kraft Designing Co.

Edward Gilman and Oliver Lewis have worked together on several successful designs and have done quite a few special designs on orders.

Ralph Woodfall has secured a position with Grover, Designer, Boston.

Cassimir Shea taught special classes in wood carving throughout the fall and winter.

Katherine Mannix has done some outside portrait work on special orders.

Gertrude Swift has taught special classes in leather work and design during the winter.

A. Montgomery Isenberg has been teaching design and drawing in the Industrial School at Sherbourne.

All the members of the Public School Course have been teaching throughout their Senior year in Winchester, Mass., under Mr. Schuyler Herron, Superintendent of Schools, in that town.

The members of the Costume Illustration Course have completed their eight weeks of outside work, as follows:

Charlotte Tougas and Winnifred Gerrin with Hickson, Inc., Boston, Mass.

Dorothy Bruce, Ida Goolnick, Eleanor Whittlesey and Christine Heiligmann, with Madame Eames, Boston.

Ethel McKenna, Dorothy Shurtleff and Miriam Nellis, with Madame Barrett, Boston.

Marion Whiting and Ednah Sanborn, with Solov Hinds, Boston.

Carla Kennerson with Blakeslee & Co., Malden.

Alfred Burke has been teaching freehand drawing in the Technical High School, Providence, R. I..

Harry Carlson has had charge of the Mechanical Drawing and Arts and Crafts work in the Brookline, Mass., High School, and has received the appointment permanently.

Raymond Conlon has been illustrating for newspapers in Worcester, throughout his course in the school.

1917 ROLL OF HONOR

A. Montgomery Isenberg, U. S. Naval Reserve, Newport, R. I.

R. Francis Robinson, U. S. Naval Reserve, Marblehead, Mass.

H. Oliver Lewis, U. S. Reserve Officers' Training Corps, Des Moines, Iowa.

R. Francis Robinson has been employed by Evans & Co., modellers and scultptors, Boston, Mass.

We wish to acknowledge the kind co-operation received from the business houses advertising on the following pages. We trust that the undergraduates and alumni, as well as the members of the class of 1917, will show their appreciation of this good will by favoring them with their patronage.

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